

L'Arlésienne: Suite No. 2 of Georges Bizet (New York Philharmonic, Leonard Bernstein, conductor; WNCN)

Triangulation and the appreciation of aesthetic forms: to appreciate aesthetically a work of art is to regard that aesthetic form and its content as they were regarded by the artist qua artist and the artist qua spectator at the time when the deuxième fermeture du cercle esthétique took place: given the isosceles triangle ABC with AB equal to AC with angle A the work of art with angle B the artist qua artist (a first-person point of view) with angle C the artist qua spectator (a third-person point of view) to appreciate aesthetically a work of art The Swan of Tuonela of Sibelius is to regard that work of art (angle A) as it was regarded by the artist qua artist (angle B) and by the artist qua spectator (angle C) at the time when the deuxième fermeture du cercle esthétique took place true triangulation and the appreciation of aesthetic forms: if line AB is not equal in length to line AC aesthetic appreciation can not take place it can not be because the spectator of the work of art is inappropriately distanced either literally that is to say physically or figuratively that is to say psychically or both from the work of art which means one that the isosceles triangle-of-creation and the isosceles triangle-of-appreciation are no more which means two that the two right triangles formed when a line is drawn from point A perpendicular to the base of triangle ABC (the point of intersection of that perpendicular line with the line BC is of course point D) are unequal in area (aesthetic appreciation is therefore impossible) if for example line AB is shorter than line AC the spectator of the work of art is underdistanced (his point of view is more first-person than third-person) if for example line AC is shorter than line AB the spectator of the work of art it follows is overdistanced (his point of view is more third-person than first-person) true triangulation and the appreciation of aesthetic forms: in order for aesthetic appreciation of a work of art to take place the spectator of that work of art must regard that aesthetic form and its content as they were regarded by the artist qua artist and by the artist qua spectator at the time when the deuxième fermeture du cercle esthétique for that work of art took place true to appreciate aesthetically a work of art is to regard that work of art dialectically the spectator's stance is point D equidistant from B (first-person point of view) and from C (third-person point of view).